CANADIAN MOVING PICTURE

Digest

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SO MUCH FOR SO LITTLE

IN our Digest dated Sept. 24th, but which was off the press Sept. 22nd, we finished our Ray Presents with this paragraph: *"Sounds like a good idea to me and excellent Public Relations. I second the motion. Where do the public get so much for so little? It sounds a bit Churchillian, about the many being indebted to the few, but nevertheless it's true — where do the public get so much for so little? Let us make it a slogan".*

In reading the Motion Picture Herald dated Sept. 24th, which reaches The Digest office about the 27th, I was attracted to a full page editorial which had the following heading: *"An Exhibitor's Message To His Public"* and a caption: *"The Magic Island in Your Town".*

The editorial in the Motion Picture Herald stressed the Community service of the theatre, and all it had to offer in beauty and in beautiful utilities. It stressed what the picture had to offer in Entertainment values, in colour, in romance, in music, in pathos, in talent and in genius, in fact and fancy, and finished with this paragraph — *"The millions spent in this pursuit are all royally yours, in this democratic art, for the time you elect, at the price you pay for a seat.* NEVER HAS SO MUCH BEEN YOURS FOR SO LITTLE".

The line 'SO MUCH FOR SO LITTLE' was very familiar, for I had used these very same words in my Ray Presents published in The Digest dated Sept. 24th and had written this Ray Presents on Sept. 17th, one week prior to its publication in The Digest.

The editorial in The Herald published on Sept. 24th must have been written several days prior to its publication, and both of us evidently had the same idea, and used identical words to express our thought. One writer was in New York, one writer in Toronto, both writers separated by hundreds of miles.

It recalled to mind a poem which I had written in 1915, and which was published in 1916. I mailed a copy of the poem, the title of which is "The Cup Of Civilization" to the late Dr. Max Nordau, eminent journalist and author. He was then in Switzerland, having domiciled himself there because of his Anti-War articles. Dr. Max Nordau had mailed a copy of an article which he had written to the New York Times expressing identical ideas in his article as I had expressed in my poem, and I received a letter from him acknowledging the receipt of my poem and adding, *"I cannot praise your poem as I would be praising myself, for by a curious coincidence, I have just mailed an article to the New York Times, expressing what you have to say, the only difference is I have written mine in prose and you have written yours in poetry".*

Thoughts must have wings, they are in the air, in the clouds, they are in the heavens, and they hover above the earth, we have but to tune ourselves to receive them, however, the editor of The Herald and myself are both indebted to Larry Woodin, Arcadia Theatre, Wellsboro, Pa., who, in an effort to get closer to the idea of Public Relations, introduced a four week's campaign in his theatre, of which I gave you the details in the Ray Presents of Sept. 24th and in which Larry Woodin in explaining his campaign said, *"Instead of talking about salaries of our motion picture stars, our exhibitors particularly, and the whole industry generally, should start telling the public what they get for their money when they buy movie tickets. Where else can they get the value of a* $4,000,000. *show for the little they spend at our box-office?"*

Larry Woodin uses another phrase in his statements: *"the one fact is that our customers are really getting a big buy for their money".*

There are many ways in which one can convey an idea, and it is not unusual for several people to have the same idea, but to express themselves differently, but when you find an idea expressed by two different writers at the same time, and each of them uses the identical words, such as, "So much for so little", you wonder if mental telepathy is not away ahead of television, and if thoughts, couched in identical language, are not photographed from one brain to another, or photographed from some master-brain to other brains, the latter who get the flash because of their receptivity.

While we are musing on the question of Public Relations, I saw several advertisements which Famous Players Canadian have had published in daily newspapers across our country. The one published in Toronto's press, Oct. 1st, is an excellent presentation and calls for congratulations to Famous Players Canadian Corp. for its make-up and its subject matter, for it is one of the finest examples which I have seen of Public Relations and Showmanship.

It heads off with, *"Britain's Best Joins Hollywood's Greatest in Famous Players Theatres".*

It mentions that Famous Players are pioneers in the presentation of British Pictures in Canada and that this company has featured outstanding British productions through the years and introduces a new select group of Britain's best pictures.

"This means that Britain will get realistic aid in the form of Canadian dollars — and it means that Famous Players' patrons will enjoy a wider variety of entertainment than ever before".

Next comes a presentation of a selection of the British pictures which Famous Players will present, and some information concerning the quality of these pictures.

With the exception of "The Fallen Idol", which is a Selznick-Alliance release, and the first of this Famous

(*Continued on Page* 13)

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PROMOTIONOTES

The three-week holdover at Toronto's Towne Cinema of the Astral Re-release **"Pygmalion"** brings to mind one of the most famous stunts in the annals of Canadian exploitation. As the story goes, **Simon Meretsky of Windsor** played the picture during its first release to capacity audiences bolstered by the biggest truck in Windsor painted a bright red, which roamed the streets filled with a thousand snorting pigs. Plastered on either side of the truck were huge signs reading **"There Are A Thousand Pigs In This Truck — But Not One Pig In 'PYGMALION' Now Playing At The Capitol Theatre".**

• •

Manager **A. P. Bahen** of the **Champlain Theatre, Montreal,** used an arresting stunt to advertising the French film **"Panic".** He rigged up a diving spring board on the roof of the theatre beside the marquee, and a dummy man which hung from the board by its hands. Due to the springiness of the board, the dummy swayed up and down, looking so much like a human being about to fall to the ground, that alarmed citizens called the police and fire departments. There is no doubt that due to the free publicity given by the city, everyone in the vicinity heard about "Panic".

• •

Anent our note of last week on the **"Rope of Sand Diamond Hunt"** at Toronto's Imperial Theatre, here's the picture that proves that showmanship pays off. The crowd was photographed in the lobby, waiting their turn to hunt for the **"Rope of Sand"** diamond.

Ivan Ackery, manager of the Orpheum Theatre, Vancouver, and Marjorie Heldebrand, chosen Miss B.C. of 1949, are seen in Hollywood with Nat Holt, producer of the 20th Century-Fox picture, "Cariboo Trail". Miss Hildebrand won the trip as her prize in the contest sponsored by the PNE and Famous Players. Ivan Ackery was awarded the trip as escort to the winner.

TOA PETITIONS FOR THEATRE TV CHANNELS

Gael Sullivan, Executive Director of TOA, announced last week that the Theatre Owners of America, through its attorneys, had filed with the Federal Communications Commission a petition requesting a public hearing on the allocation of special channels for theatre television. This action was taken following a wire poll of officers and directors of TOA, who unanimously approved the recommendation of Mr. Sullivan, who took the initiative in obtaining joint industry support for a public hearing on this subject.

It is expected that similar petitions will be filed by individual theatre exhibitors and circuit heads who are interested in the development of theatre television.

THEATRES IN THE LIMELIGHT

An ultra-modern $150,000 drive-in theatre is being planned in EAST KILDONAN, MANITOBA. The municipal council's finance committee has announced completion of negotiations with a group of Winnipeg business men for sale of 12 acres of property at the end of East Kildonan car lines . . . The theatre is expected to hold 800 to 1,000 cars and to have an enclosed space for pedestrian spectators. It is reported construction costs will be about $150,000. Building will be underway shortly. East Kildonan is a suburb adjoining Winnipeg to the north.

• •

A new theatre to seat 600 persons has been started at NEWMARKET, ONT., by National Theatres Service in association with Canadian Odeon. The building will be of the regular type of construction and not Quonset design, it is stated . . . For many years Newmarket has had the Strand Theatre of 400 seats which has been a unit of Theatre Holding Corp. . . . In recent months National Theatres Service has opened new units in SCARBORO, near Toronto, and at MIDLAND where Al Perkins is manager.

• •

Twentieth-Century Theatres are planning to open their new Birchcliff Theatre on Kingston Road in TORONTO during the first part of October. The house will seat 850. At the same time, renovations are going on apace for the re-opening of the old Embassy, on Yonge St., henceforth to be known as the Astor. The house will open during the first part of November.

• •

Expansion plans of the Premier Operating Corporation are proceeding full speed. The new theatre at SMITHS FALLS is expected to open in the middle of November . . . this will be the second Premier house in Smiths Falls, the other being the Capitol. In addition, tenders are being received for a quonset-type theatre at DEEP RIVER, ONT., the centre of national Research Council operations.

• •

Capitol, MOOSE JAW, has been completely reseated with airfoam cushion seats for 864 patrons. The house, managed by E. P. "Jack" Fields, was also completely redecorated. New boilers and oil burner equipment have been installed.

RAY PRESENTS

I HEARD Rabbi Feinberg of the Holy Blossom Temple, Toronto, relate on Rosh Hashonah, The New Year, that he had visited Germany during his trip abroad. He was in Munich when the historic meeting took place, and a message given by an American official that Germany could only learn the lesson of democracy, take her place again among the peace-loving nations of the world, if she rid herself of her anti-semitism.

A leading newspaper commented editorially on the lesson of this address, but a writer who used a nom de plume, the significance of which was "be loyal to Hitler", stated that it was his experience that the only criticism the Occupying American forces had of Germany, was that Germany had not gassed all the Jews. Out of a population of 600,000 German Jews approximately 20,000 are left.

This letter provoked a protest from DP's etc. the few remnants of the living, and they assembled to protest against publication of this letter, but they were attacked, injured by the German police, while it is reported the American soldiers in the American zone looked on without any effort to help those who were being injured and attacked.

IT is further reported that there are Nazi supporters, officers and Nazi industrialists occupying positions of authority and importance now in Germany, that the Hitler insanity still prevails, which leads me to ask why are our moving picture executives so interested in building up a film trade in Germany? Let them remember the years preceding the World War II, the years when Hitlerism was growing, the outburst of Antisemitism and anti everything which stood for human rights, let them recall the attitude of our industry then, the promises which were made, the excuses given for sabotage, for plunder, for torture and for murder. Let them recall that no one dreamed then that Hitlerism would create a World War and that the music-loving philosophical-spouting Germans would assist, condone and ignore the Gas-Chambers and the Cremation Camps.

Think where our Industry would be today if Hitlerism had won the war, think where you and I, our families, our friends would be, where white, yellow, black, Jews, Catholics, Protestants, Labour, Capital would be if Hitlerism had spread its contagion of death and seized a world of people by the throat.

We had reports from Germany then that things were bad, but not so bad, "Hitler and his gang were crazy, the sane Germans would soon finish the gangsters." You know what happened. all of the Germans, save those few who escaped, went stark mad with a gun, a knife and a whip in their hands and with Government authority and power to torture, seize and kill, as a partner of this government.

Our Industry is establishing offices in Germany, it means Big Business, and I tell you that it is Blood Business, the Germans in Germany are still Nazis and the Nazis are hell let loose.

I HAD the pleasure of a personally conducted tour of 20th Century Theatres new office building on Bloor St. Toronto. Nat Taylor was my escort and Nat opened office doors, cupboards, even revealed the recreation room for employees, and the shower and steam bath, where one could sweat out the day's annoyances and irritations.

The building has everything anyone could desire to make the job which they are doing easy and comfortable to do, more efficient in the doing. Poster room, art-room, sign room, publicity and advertizing room, accountants' departments, booking room, private offices, good and restful colour schemes, comfortable desks, spacious spacing, comfortable chairs, excellent heating and ventilation, plus a screening room which is like a little theatre.

No elevator, all on one floor, with but a few steps to go down for another floor. Top floor leased to Manufacturer's Life Insurance, but even this floor means only a climb of a few easy steps.

WHILE I walked through the building with Nat Taylor I could not help but recall the visit a few decades ago, or more, when Nat was not much more than a lad, and he called on me and the Dominion Printing Company to ask for a job to distribute theatre cards and heralds.

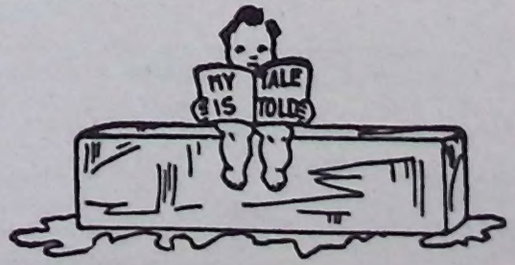
I thought of Nat Taylor's struggling student days, when he was studying Law and Harry Alexander introduced him to the Theatre Owners Assoc. of Ont., of which Association I was secretary, and the boys gave him $10.00 a week to assist in the clerical work of a secretary.

Nat said, "I have been lucky, even the new subway entrance when finished will be close to the Towne Theatre on Bloor St.". That is a bit of luck, I agree, but it has not only been luck, a great deal of Nat's success has been excellent timing, much hard work and loyalty to the men with whom he became associated and who helped him achieve success.

IN return, he too, received loyalty and finance entrusted to his care, cooperation in his plans, and foremost among those who were not only loyal, but who, in discouraging moments, spurred Nat Taylor on, was his brother-in-law, Raoul Auerbach, associated with him in his various film operations, and whom I have seen through the years grow in film experience and in ability.

Despite the ramifications of our business, despite the so-called obstacles which make it difficult and hard for young men to achieve distinctive success through independent effort, we can see that it can be done; and while we admire the success achieved, we look for more young men in Canada, in our Industry, in particular, because it is with our Industry that we are so closely identified, to take the plunge, to rush in, perhaps, "where angels fear to tread," to develop executive ability and initiative, because one day some of us will be obliged to admit, "The old gray mare, ain't what she used to be".

And now I must give you one for the book as we say, believe it or not, an exhibitor walked into a film exchange in Toronto recently and said, "I made so much money with your pictures this week that I am adding an extra fifty dollars to the price on which we agreed". What happened? The Exchange nearly dropped dead with surprise, but immediately gave the Exhibitor the picture he has been wanting for First Run. It was an Independent Exchange and an Independent exhibitor.



Toronto and District

By BILL PRESS

THE Canadian Government has assured us that no change will be made immediately in import quotas following the devaluation of the dollar although the monetary value of import permits on goods from the States has been increased 10 per cent to equalize the difference in the foreign exchange. Austerity measures may come later, however.

* * *

Daylight - saving changes in some Ontario cities brought confusion for many persons, transportation services and radio but it has enabled a number of drive-ins to open programs earlier in the evening, making it possible to present two shows nightly.

* * *

The Toronto Variety Club held its monthly meeting on Sept. 27 at the downtown quarters and not at the Variety Village as hoped for. Ben Geldsaler said the school's assembly hall was not yet ready for a meeting there.

* * *

A grand job was done by Manager Tom Daley and all others in putting across a highly-successful benefit show at the Toronto Imperial for the Alfred Layng Fund. The receipts put the fund over the $20,000 top for the family of the murder victim.

The annual meeting of the Motion Picture Branch of the Toronto Board of Trade is scheduled for Nov. 8 when a move is expected to be made for a demand in the Ontario amusement tax of 20 per cent. The subject was considered at the monthly meeting Sept. 27 it will also probably be taken up at the annual session of the MPTA of Ontario. * * *

Addressing 400 members of the Local Council of Women at Willard Hall, Toronto, Arch H. Jolley, executive-secretary of the Ontario MPTA, emphasized that motion pictures do not contribute to juvenile delinquency. It was the fault of parents, not the theatre managers or censor board, if children were allowed to see adult entertainment pictures, he said.

* * *

"Gone With the Wind" opened an engagement at the Odeon Theatre, London, and has been booked elsewhere for Odeon units. The screen masterpiece was held for a fourth week at the Odeon-Toronto.

* * *

The rejuvenated Massey Hall in Toronto was re-opened Sept. 28 and the preliminary winners in the Red Feather Talent Hunt, now being staged at Odeon theatres, will compete in the finals there under the sponsorship of the Robert Simpson Co. Limited.

The Canadian Moving Picture Digest
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National Film Board Receives Its 4th Award

The National Film Board has been notified of its fourth film award in international competition within a month, it was announced last week by executive officer Ralph Foster.

The latest prize-winner is "Vegetable Insects" which was awarded first prize in a general biological film competition at a convention of the Biological Photographers Association held in Cleveland this week. It was the first time a Canadian film had been entered in this competition.

The American award followed closely on Canadian firsts in Belgium and Italy.

AUDIO-VISUAL GROUP MEET IN OTTAWA

To the right is a group of Audio-Visual Educational representatives who met in Ottawa last week. Provincial directors of audio-visual education met to discuss for the first time the making of films and other classroom aids with the National Film Board and with information directors of federal government departments. Sitting, left to right, are: H. B. Chandler, Director, Adult and Visual Education, Charlottetown, P.E.I.; Frank Murphy, Director, Audio-Visual Education, Halifax, N.S.; R. J. Hickey Director, Audio-Visual Education, Fredericton, N.B.; J. W. Grimmon, Director, Audio-Visual Education, Toronto, Ont.. Standing are: J. R. Pollock Director, Visual Education, Vancouver, B.C.; Morrison Watts, Director of Curriculum, Edmonton, Alta.; T. V. Adams Education Officer, N.F.B., Ottawa; E. F. Holliday, Film Commissioner, Saskatchewan Film Board, Regina; Bruce Adams, Director, Teaching Aids Centre Toronto Board of Education, Toronto.

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FPCC Exec's Visit Keys To Outline British Product Plans

Executives from Toronto visited many of Canada's key centres to fully acquaint Famous Players' managers and representatives of the press and radio with the company's plans for the group of 20 British pictures which will be featured in Famous Players' houses from coast to coast.

One of the most important conferences was one held in Ottawa where, following a luncheon in La Touraine, the theatremen and their guests attended a screening of "The Fallen Idol" in the Capitol Theatre.

Among the guests at the luncheon were Grattan O'Leary, T. Lowery, Will McLaughlin and E. S. Plante of the Ottawa Journal; Austin Cross, J. Hillock, J. Kenney and L. Gates of the Ottawa Citizen; E. Lemieux and M. L'Heureux of Le Droit; L. McLean, Times - Recorder, Brockville; Frank Ryan of CPRA and J. Guest of CKCY.

Government officials present were G. McIlwrath, M.P. for West Ottawa; Herbert Richardson of the Bank of Canada; Ross McLean, National Film Board Commissioner; A. Neuman of the Department of Trade and Commerce and Senator W. deB. Farris.

From the Famous Players' organization were J. J. Fitzgibbons, president; R. W. Bolstad, vice-president; Morris Stein, eastern division manager; James R. Nairn, director of public relations and advertising; Ray Tubman, district manager; C. Markell, Capitol theatre, Cornwall; J. McLennan, Capitol theatre, Brockville; L. Mitchell, Regent Theatre, Brockville; H. Marshall, Regent Theatre, Ottawa; L. Gauthier, Cartier Theatre, Hull; P. Cook, Montcalm Theatre, Hull; W. Cullum, Capitol Theatre, Ottawa and Tom Cleary, Consolidated Theatres, Montreal.

20 Top British Pictures

In a brief speech to the guests, Mr. Fitzgibbons told of the negotiations Famous Players had recently completed to present a group of some 20 top British pictures including those produced by Sir Alexander Korda, Herbert Wilcox and Carol Reed. The introduction of this group, he said. should mean additional aid to Britain in the form of Canadian dollars. "It also means that our patrons will enjoy, in addition to the greatest of Hollywood productions, the best from Britain as well," Mr. Fitzgibbons said.

He reminded his audience that Famous Players had pioneered in the presentation of British pictures. Since the silent film days British pictures have been featured on Famous Players' programs. It was in Famous Players theatres, he said, that the Canadian public saw such pictures as "Night Train To Munich", "The Lady Vanishes", "The 39 Steps" and many others. Famous Players sold to the public such stars as Margaret Lockwood, James Mason, Rex Harrison, Sir Ralph Richardson, Sir Lawrence Olivier and directors

(*Continued on Page* 11)

"Heiress" Wins Award

The coveted Special Merit Award of Parents' Institute has been awarded to Paramount's William Wyler production, "The Heiress," the company has been informed by E. P. Willcox, Director of Motion Picture Relations for the Institute.

Only four other pictures in the past twenty years have been considered to possess the distinction which would make them worthy of the award.

DEVALUATION LOWERS BR. EQUIPMENT PRICES

Prices on British-made theatre equipment dropped immediately with the devaluation of the pound, Edward L. Harris, general manager of Gaumont-Kalee states. A very wide range of items is involved extending to such lines as recording and studio equipment, carpets, screens, etc., and also some consumer goods, binoculars, cameras, etc., which enter Canada under the sale broad classifications.

To exhibitors, the most important item affected is the GK series of projection equipment. This has been selling in Canada on a "Rolls-Royce" reputation at prices well above costs of other equipment but should now be able to equal or better American delivered prices.

Additional Theatres In Canada Account For Incr. Revenue

While net theatre recepits in Canada for 1948 set a new high record at $69,619,047, the fact must not be overlooked that the aggregate gross was from 1,917 theatres, compared with the 1,693 theatres which netted $62,278,573 in 1947. Although there were 224 more theatres for the past year, according to the government report, the total of paid admissions increased by only 1,600,000 to 222,307,140 in a comparison of the two years. The answer appears to be that more theatres charged somewhat higher prices on the whole for a net cash increase of $7,340,474 compared with the total gross of 1947 with audiences that totalled less than one per cent greater.

Although the 1948 amusement tax total of $13,622,459 was less by some $2,700,000 from the previous year's total, the ticket levy in Ontario for last year at $5,825,632 was only some $150,000 less than in 1947 — which is an argument for a reduction of the 20 per cent impost in this province. Heavily-taxed Quebec contributed $3,530,479 in the 1948 levy, compared with $4,743,498 in 1947, the government report shows, despite the fact that net receipts in the sister province totalled $16,398,730 against $13,919,917 in 1947.

Ontario net revenue for 508 theatres last year totalled $29,504,602 while the 472 listed theatres in 1947 grossed $26,483,044.

Aggregate Attendance Lower

While receipts were higher, the aggregate attendance was lower last year in four provinces, Nova Scotia, Ontario, Manitoba and British Columbit. The drop in Ontario was from 93,137,140 paid admissions in 1947 to 92,787,781. Net receipts for British Columbia theatres were $7,055,066 in 1947 and $7,532,221 last year but paid admissions dropped from 24,0 2,010 to 23,572,587 in the comparable years. Practically the same situation was revealed in Nova Scotia and Manitoba, with other provinces showing increases in both net receipts and paid admissions.

ACCESSORY PRICES UP

The price of motion picture advertising accessories is to be increased effective October 8th. This has been announced by members of the Canadian Motion Picture Distributors Association.

In a statement issued by Fred C. Dillon, Executive - Director of the Association, it was indicated that the price increase is necessitated by the recent Canadian dollar devaluation. The American dollar now costs $1.10½ to which must be added 25 percent duty, a further 8 percent sales tax plus shipping charges.

The revised price list for advertising accessories, effective October 8, follows:

ITEM	PRICE
1 Sheets	$ .30
3 Sheets	.85
6 Sheets	1.75
24 Sheets	5.75
11 x 14 Photos	1.45
22 x 28 Photos	.85
14 x 36 Lobby	.70
Stills (each)	.25
Press	.60
Heralds	6.90
Slides	.30
Window Cards	.18
1 Col. Cuts	.92
2 Col. Cuts	1.85
1 Col. Mats	.60
2 Col. Mats	1.15
3 Col. Mats	1.75

A STORY NEVER

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LIZABETH SCOTT, his wife, who wanted better things, the easy way.

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SONNY TUFTS, Mature's pal — "The King" carried him, made him look good, until one night...

LUCILLE BALL... she was packing a torch that lit up the field.

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Y LIVING

with PAUL STEWART • JACK PAAR

and *the* LOS ANGELES RAMS

Produced by ROBERT SPARKS • Directed by

JACQUES TOURNEUR • Screen Play by CHARLES SCHNEE

Kershaw Announces Expansion Of Western Drive-In Theatres Ltd.

Frank H. Kershaw is the son of the late Raymond Kershaw, a partner affiliate of Famous Players Canadian, operating in Winnipeg. The partnership was dissolved in 1936 and Famous Players purchased the Osborne and Tivoli Theatres from Frank Kershaw, who joined Famous Players as District Manager, having under his supervision, Winnipeg, Calgary and Vancouver.

In 1945 he became the President of General Theatre Supply and Confections Limited in Western Canada, operating this company until 1948 when he sold his interests to the late Harry Lehman.

Frank Kershaw, in conjunction with Mervyn (Red) Dutton, a building contractor in Western Canada and British Columbia, and who is president of the Western Drive-In Theatres Limited, is building a second Drive-In Theatre in Edmonton and one in Calgary. The second Edmonton Drive-In will be built this Fall, to open in early Spring, and the Second Calgary Drive-In will be built in the Spring and will open in the early Summer of 1950. The first Calgary Drive-In, opened May 11th and the Edmonton Drive-in opened June 6th.

A Drive-In at Lethbridge will be completed in 1949 and will open in Spring of 1950. Other Drive-Ins are planned for Sask. and B.C.

Western Drive-In Theatres Limited is a wholly-owned Canadian company, financed by Calgarians, and of which Frank Kershaw is the managing-director.

The Drive-Ins in operation now have each accomodation for approximately 650 cars, but the new ones will be built to handle from 300 to 400 cars.

Kershaw states that he has made a study of the new Drive-In theatres in the U.S. and that the changes in construction and facilities from the first Drive-Ins show an almost 100% difference. Speakers are now electrically lighted and are wired to take care of heaters, which will keep the cars at a temperature of 65°. There will be two units for every car, and in three years Kershaw predicts that no Drive-In theatres will be without the heater installation.

In an interview with The Digest, during his recent visit to Toronto, Kershaw stated that the Drive-In theatre was not competition, but rather that it was making new audiences for Motion Pictures. Families can now attend Movies without the worry of being obliged to provide a sitter. More elderly people attend Movies in Drive-Ins, young couples with small children and invalids can remain comfortably in a car to enjoy a picture.

"Drive-Ins", said Kershaw, *"are good for exhibition and distribution. They must fit in somewhere with Runs, because they are willing to pay % terms if that is the requisite to recognition. They make new customers and retain the old. Taking a census, through tests, we learned that 60% of our patrons do not frequent theartes from one end of the year to the other. Drive-Ins exceed suburban run business, and it has been reported that a picture playing a city only gets 25% attendance of the potential motion picture patrons. The Drive-In gets a play with the other 75%.*

"I have counted two hundred cars on a Saturday night which had babies in them, babies who had been taken along with their parents. But these couples would have remained away from regular theatres because of necessity. Drive-Ins are here to stay. We can combat all the elements now, twilight, rain, only fog has us licked, but we will learn to combat fog, also".

JOHNSON PLEDGES MPAA SUPPORT VS. CENSORS

Eric Johnston, president of the Motion Picture Association has reiterated his determination to fight censorship of the screen.

In a wire sent to Louis de Rochemont, whose film "Lost Boundaries" was recently banned in Atlanta and Memphis, Johnston stated that he has persistently opposed and will continue to oppose screen censorship as a violation of constitutional guarantees governing freedom of expression.

He expressed the hope that de Rochmont would implement his plans to take legal action on behalf of his film just as has already been done in the case of the Hal Roach film "Curley" following banning of that picture in Memphis some time ago.

Johnston said that the appeal to the Supreme Court of Tennessee in the "Curley" case would, if necessary, be carried to the United States Supreme Court.

Johnston's message to de Rochemont, which was a response to wire received from the producer concerning the banning of "Lost Boundaries," follows:—

"Your intended legal action against banning by Atlanta and Memphis censorship boards of your picture 'Lost Boundaries' parallels court action which we initiated some time ago when Memphis censor banned a member company film 'Curly.' That suit is now pending before Supreme Court of Tennessee and we intend to see it through to highest court in land. I can't speak for entire motion picture industry but as for myself I have persistently fought against censorship of the screen. I am in complete accord with you that the motion picture as a great medium of communication is entitled to same rights of freedom of expression as press and radio. It will always be my steadfast policy to work toward that end. I hope that you will take legal action to protect those rights. In this I have instructed our attorneys to cooperate in any way they can."

Screen Reviews

By STEPHEN VISE

"THE PERFECT WOMAN" (J. A. Rank; Eagle-Lion Release). A highly original English comedy with Patricia Roc, "the perfect woman" (and she is perfect!), Nigel Patrick and Stanley Holloway.

This is unadulterated silliness and entertaining because it doesn't pretend to be anything else. It suffers at times from a strained sense of humor, but this is easily overlooked for its virtues: a preposterous idea and some really funny scenes. The pace is faster than most English comedies, though not quite as fast as a comparable American comedy.

The so-called "perfect woman" is a robot invented by an absent-minded professor who models it after his lovely niece, Miss Roc. The old duck intends to pre-test its virtues by having a play-boy take it out on a 24-hour date. The niece, just dying to go out with a young man instead of her father's senile professor friends, substitutes herself for the robot with the help of her maid. Like a good automaton and an unnatural woman, she doesn't talk back — better yet, she doesn't even talk! But when she goes to bed in a hotel bridal chamber, something has to happen, and it does!

"THE STRATTON STORY" (MGM). A typically American picture (in the best sense of the word) about a baseball hero; thoroughly enjoyable and sympathetically acted.

While "The Stratton Story" will certainly please baseball fans, it is the kind of a movie which will appeal to every class of audience. Just how it escaped the usual glamour treatment athletes receive, I don't know, but it sticks to the basic biographical facts which are in themselves moving.

Monty Stratton was the familiar gangling farm-boy type who made good as a Major League pitcher. Right smack at the zenith of his career, he accidentally shot his leg which then had to be amputated. With the encouragement of his wife, his mother, and his friend and coach, he learned how to throw a ball while standing on a wooden leg, and in time he again became a pitcher on the mound.

James Stewart's acting does not have a great range, but the role of Monty Stratton is definitely within that range. He's perfect for it, and even his pitching looks professional. Added to the charm of his boyish, hayseed awkwardness is an unmistakable feeling for the tragedy of the man whose life he portrays. June Allyson looks about unglamorous in this picture as a Hollywood cutie can get, and for that reason, plus some very real acting ability, she convinces and moves you as his loving wife. Ralph Morgan (a baseball has-been who teaches Monty the tricks) and Agnes Moorehead (Monty's mother) give mellowed performances which provide contrast to the enthusiasm of the younger group.

Vancouver News

By JACK DROY

WITH the traditional dog days over, the advent of fall weather and the closing of amusement parks and night baseball season, local theatre business has been showing some improvement, but not as much as was expected.

* * *

A Seattle theatre circuit who were trying to acquire the closed York Victoria and bring vaudeville into the Capitol City were refused a permit by city Council.

* * *

Monogram salesman Jack Reid has been switched from the Alberta to the British Columbia territory . . . Lou Feinstein, former Roxy Theatre owner, is now running a cafe in downtown Vancouver, as is Al Gold, former Calgary exhibitor . . . Gay Johnstone, cashier at the Paradise, spending a month in Mexico . . . Edith Smith, Capitol Candy girl, is busy shopping for new furniture, and the staff would like an answer to the $64 question.

* * *

The provincial censor board has moved on to Burrard Street downtown — they were in the Court house formerly. The new quarters are equipped with the latest in sound and projection equipment. Jack Hughes is the head of the B.C. censor Board.

* * *

Ray Castle who built the Oak Bay Theatre at Victoria and operated it for a long time before leasing it to Odeon Circuit passed away, age 54. Mrs. Rogers, the wife of the owner of the Ashcroft Theatre, Ashcroft, B.C., died this week. * * *

Famous Players' managers from Nelson, Trail, Penticton, Kamloops and Vernon attended a regional conference. Frank Gow, B.C. district manager, addressed the meeting. The chief topic was the way to handle the coming British pictures released by F.P.

* * *

Changes in Odeon managers switched Frank Marshall from the Marpole, Vancouver, to the Metro at New Westminster. He was replaced by Bill Wallace, formerly of the Fraser Theatre. The Metro are now playing first run pictures in New Westminster.

* * *

A city police constable surprised two men trying to break into a rear door of the Strand, Prince Albert, on Sept. 9. The pair escaped. * * *

Bill Johns, formerly with 20th-Fox, is now in charge of the motion picture section at H.M.C.S. at Naden near Esquamalt on Vancouver . . . Madeline Alliston of the Sovereign staff holidaying in Portland . . . Robert Owen is a new addition to the Odeon-Hastings staff . . . Jack Donnely, Sr., of the Dominion and Fred Wilson of the Strand on vacations.

TRADE HEADLINES

Barney Balaban Sees Removal Foreign Trade Restrictions.

●

Danny Kaye Will Head Variety Show Imperial Toronto November 17 — Courtesy Warner Bros. — Picture Also Donated "The Inspector-General".

●

Paramount Theatre Appeal St. John, N.B., Against Smoking Ban Dismissed — Fire Marshall Ban Upheld — Danger Not In Construction But Fire Hazard to Clothing of Patrons Cited.

●

MGM's Producer-Director Sam Wood Dies Suddenly, Age 66.

●

Federal Government Reports 1,917 Theatres in Canada, Excluding Drive-Ins — 1947 Report Lists 1,693 Theatres.

●

Steve Broidy—Monogram Announces 16 Before Cameras During Last Quarter of 1949 — $3,000,000 Budget.

●

"I Was A Male Bride" Reported Outgrossing "Sitting Pretty" And "Belvedere" 41 U.S. Situations.

●

Selznick Refuses Music Hall Booking New York for "The Third Man" — To Play Sutton Theatre Which Will Play "The Fallen Idol".

●

Paramount's "The Heiress" Is A Heart-Thriller And Superb Production — Ray Lewis.

●

"The Third Man" Gets Grand Prize, Cannes, as Best Picture Of The Year — Selznick-Korda-Carol Reed.

●

Edward G. Robinson Gets Cannes Award Best Actor in RKO's "House Of Strangers".

●

Odeon London Shares Drop About $15,000,000 in Value Past Six Months.

●

Greta Garbo Prefers to be Alone — Leaves Rome for Paris — Wanger Picture May Be Off — Mason in Hollywood Not Interested.

●

Bernard M. Kamber Appointed Eastern Advertising - Pub. and Exploitation Representative for Harry M. Popkin Productions.

●

Ronald Colman - Celeste Holm Co-starred Popkin's Next United Artist Release, "Champagne For Caesar".

●

Academy Award Winner Jane Wyman Returns From England To Co-star with Kirk Douglas in "The Glass Menagerie".

●

Alfred Hitchcock Has Completed Filming Warner Bros. "Stage Fright" in England, Sailing for New York.

●

John Ford Makes History Repeat Star Role "She Wore A Yellow Ribbon" to Harry Carey Jr.—Ford Directed Harry Carey Sr. for Universal's Western in 1919.

●

RKO's Disney Feature "Ichabod And Mr. Toad" Following "Gone With The Wind", Odeon Carlton Creating Plenty of Film Talk.

●

Ethel Waters Gives Three-Day Series Personal Appearances At Skouras-RKO-Randforce-Warner Metropolitan Theatres N.Y. Prelude to World Premiere "Pinky" at Rivoli.

They Laid the GOLDEN THE EGG AND I...

The ROOF'S OFF... AND the RIOT'S ON!
when "Ma and Pa" Win a Streamlined House!

The hilarious sequel to "The EGG and I"..

"MA and PA KETTLE"

Marjorie MAIN · Percy KILBRIDE

...the further adventures of the wonderful characters from "The EGG and I" by BETTY MacDONALD

with
RICHARD LONG · MEG RANDALL

Produced by LEONARD GOLDSTEIN · Directed by CHARLES LAMONT
Screenplay by Herbert Margolis, Louis Morheim and Al Lewis · A UNIVERSAL-INTERNATIONAL PICTURE

Thar's GOLD in Them Thar Kettles!

GET SOME OF IT NOW THROUGH

Empire-Universal Films Ltd.

FAMOUS EXECS

(*Continued from Page* 5)

Alfred Hitchcock, and Carol Reed.

The speaker recalled that two of Britain's most successful hits, "Sunshine Susie" and "Wings of the Morning" played record-breaking engagements in Famous Players Theatres.

Duty To Shareholders

Referring to the group of pictures recently acquired from England, Mr. Fitzgibbons stated that his company believed it was good business to present such a distinguished group of British pictures.

"Our duty to our 4,500 *Canadian shareholders and our* 4,000 *employees is to book attractions strong enough to keep our theatres full,"* he said. *"We feel that these top British attractions should be big at the box office and at the same time should provide extra Canadian dollars for Britain".*

In Hamilton Morris Stein presided at a meeting of managers, newspaper and radio men from the surrounding districts. He was accompanied by district managers Dan Krendel and Jack Arthur and by James R. Nairn.

Screen "Fallen Idol"

A screening of "The Fallen Idol" at the Tivoli Theatre was followed by a luncheon in the Royal Connaught Hotel which was attended by managers Jim McDonough, Tivoli Theatre, Hamilton; Ted Doney, Royal Theatre, Guelph; George Fairley, Palace Theatre, Guelph; Eddie Landsborough, Capitol Theatre, Galt; Jack Ward, Seneca Theatre, Niagara Falls; Vern Hudson, Capitol Theatre, St. Catherines; Mel Jolley, Granada Theatre, Hamilton; Bill Burke, Capitol Theatre, Brantford and Jack Knight, Capitol Theatre, Welland. Present were newspaper and radio representatives from St. Catherines, Brantford, Niagara Falls and Hamilton was represented by Hugh Acton, Hamilton Spectator; William Partridge, Hamilton News; William Cranston, CKOC and Eddie Stock, CHML.

Executives In London

A similar meeting, under the direction of Morris Stein was held in London where district manager Dan Krendel played host to a group of managers and representatives of the press and radio. At a luncheon in the Hotel London, following a screening of "The Fallen Idol" in the Capitol Theatre, Morris Stein and James R. Nairn told of the plans that have been made to present the group of British pictures in Famous Players' Theatres.

Present at the London meeting were R. E. Churchill, executive editor, J. Burns, feature editor and Charles Fenn, assistant advertising manager, London Free Press; A. Kelman, CFPL; L. H. Dingman, publisher, St. Thomas Times Journal; W. Stewart, circulation manager; Len Evans, station CHLO, St. Thomas and Ted Aiken, Chatham Daily News. Managers present were Bill Trudell and Tom McKnight of the Capitol and Patricia Theatres, London; Harry Wilson, Capitol Theatre, Chatham; T. H. Bowes, Capitol Theatre, Sarnia; Les Preston, Capitol Theatre, St. Thomas and Earl Scandrett, Royall Theatre, Woodstock.

Other meetings are planned for eastern Canada.

Bob Eves Visits West

At the same time Bob Eves who has been responsible for the development of advertising on this special group of British pictures made a flying visit to western Canada where, in association with district managers, he held meetings similar to those in the east. Western sessions with the managers, press and radio were in Winnipeg, Vancouver, Edmonton, Calgary, Regina and Fort William.

Maritime News

By A. L. FAIRWEATHER

A GREAT many friends in the Maritimes were shocked and grieved at the news of the death of William H. Cuzner ("Bill") of Sydney Mines, N.S. who passed away suddenly, while attending a weekly Rotary Club meeting. This was a typical ending of a most useful life, for Mr. Cuzner was unfailing and tireless in his efforts to serve his fellow men. He had lived in Sydney Mines for over forty years and was owner and manager of the Strand Theatre and a respected and beloved citizen.

* * *

The chief excitement of a week of special happenings was the visit to Saint John of Jack Dempsey, who made friends wherever he went in the City of Saint John and renewed old friendships of over twenty years ago. At the Strand Theatre (F. G. Spencer Co. Ltd.) a morning screening of the Popkin-Steifel-Dempsey film, the exciting "BIG WHEEL" was shown before an audience of exhibitors, Circuit heads, newspaper and radio men. This was arranged through Sam Kunitsky, local manager for United Artists Corporation, who also invited interested guests to a cocktail party in the afternoon at the Admiral Beatty Hotel at which were present, exhibitors, theatre managers and circuit heads, censor officials and representatives, officials of the Saint John Boxing Commission including Robert H. Carlin, M.L.A. Many photographs were taken at this party, with the famous former heavyweight champion and Saint John Theatre men.

A kindly gesture on the part of Jack Dempsey, while in Saint John, was the visit he paid to the Veteran's Hospital in West Saint John where he chatted with "The Boys", autographed plaster casts and cards and gave the Returned Men patients there a great pleasure.

Dempsey spoke on the two broadcasting systems in Saint John, and made a point in those addresses of stressing motion pictures and their power for publicizing ideologies which are good.

He is naturally enthusiastic about the first production of his new Company "THE BIG WHEEL", which made a splendid impression when shown at the Strand to an invited audience.

Accompanying Jack Dempsey on this Maritime tour is Bert Wilkes, as his press agent. They left Saint John to appear at Moncton, Dalhousie, Chatham and on to Halifax, where Sam Kunitsky, Maritime manager for United Artists will join them. Showings of, The Big Wheel, will be held for theatre men and other guests, following the pattern at Saint John, as well as cocktail parties.

* * *

David Griesdorf, Toronto, General Manager for Odeon Theatres of Canada Limited, visited Saint John, and made an announcement that a theatre will be erected on the King Square site where the present buildings will be shortly demolished. The Common Council's order to have the buildings razed will not be opposed, Gerald Teed, lawyer representing the Company at Saint John stated to a meeting of the Common Council. Mr. Griesdorf, who is on an inspection tour of the Odeon Theatres in the Maritimes, inspected the site which is a property on both King Square and Sydney Street, in company with A. I. Garson, Odeon's Maritime representative.

* * *

Mr. Griesdorf told the Digest Correspondent that Saint John, as a large and progressive City, should have an Odeon Theatre, adding to the twelve in the Maritimes, and he spoke of the important place in the theatrical world held by J. Arthur Rank, among whose Companies is Odeon.

* * *

Friends in the Maritimes are extending sincere congratulations to S. Kunitsky, Maritime manager for United Artists Corporation at Saint John, and Miss Florence Hatfield who were married recently at Calais, Maine. The happy couple will reside in Saint John, where they have hosts of friends. Miss Hatfield is a member of the H.M.S. Hood Chapter I.O.D.E. and active in that Order having held various offices in her Chapter.

FOR EXHIBITORS ONLY—FROM ANNA NEAGLE - MICHAEL WILDING

Singing-dancing star, Anna Neagle and her producer-director husband, Herbert Wilcox, who have been everywhere in Canada and met everybody, will this season register at the box-office as they never have before.

Eagle-Lion is releasing four Wilcox-Neagle hits, two with Color by Technicolor, starting with the record-breaking "Spring in Park Lane" which swept the boards in Britain's most recent popularity awards,—best film, best actress, best actor. Anna's co-star in three is Michael (Under Capricorn) Wilding. This autographed photo is sent by the two stars with best wishes to all their friends in the trade and many thanks for the many bookings already made on their pictures.

SPRING IN PARK LANE, stars ANNA NEAGLE, MICHAEL WILDING and Tom Walls; producer and director, HERBERT WILCOX; **MAYTIME IN MAYFAIR**, with Color by Technicolor, stars ANNA NEAGLE, MICHAEL WILDING; producer and director, HERBERT WILCOX; **THE FOUR MRS. BERESFORDS** with Color by Technicolor, stars ANNA NEAGLE with Hugh Williams, producer and director, HERBERT WILCOX; **THE COURTNEYS** stars ANNA NEAGLE, MICHAEL WILDING, producer and director, HERBERT WILCOX.

1949 IS A VINTAGE YEAR FOR BRITISH COMEDY.

BOOK THEM NOW FROM EAGLE-LION.

SO MUCH FOR SO LITTLE

(*Continued from Page* 1)

Players' list of pictures to be presented, the others, commencing with "The Winslow Boy" are a group of pictures distributed in Canada by Eagle-Lion, and were referred to in the much-publicized British picture deal which Famous Players Canadian recently made with Eagle-Lion.

The British Film Industry and the American Film Industry are well aware of what is happening in connection with Frozen Funds, and Restrictive Legislation in many countries as these refer to Film Trade. They have, I hope, kept in touch with the situation through which the English pound was devalued, and the devaluations of currency in many countries, including Canada. They will, I hope, appreciate the value of what Famous Players Canadian has done to help the British Film Trade, Great Britain and the American Film Industry. They will cooperate, even if someone is going to be obliged to make some form of a sacrifice, they will forget Today, in the conservation of Tomorrow.

Some of the American Majors may have some of their playdates postponed, they may even lose some playdates in Famous Players Canadian theatres, but to those who feel that this is a hardship, an unfair situation, I beg of them to analyze the situation as a whole, to weigh all the issues involved, for after such consideration, after an objective analysis, they will realize that Famous Players Canadian has been very wise in what it is doing, for this company is making the venture, this company is gambling on public patronage, this company's theatres will be obliged to pay the price, for you know as well as I do, that Movie Patrons are not disposed to solve world conditions through the price they pay at the box-office for Entertainment. They are no different in Canada to movie patrons in the U.S. or in England. They pay to be entertained, irrespective of the origin of their motion picture fare.

Famous Players Canadian have a good many affiliated partners, and to these I would say what I have said to the American Film Industry: *Cooperate with the executives of Famous Players Canadian, consider all the issues involved, help to get the Canadian dollars to Britain, support the program outlined. You are not playing a long shot, this policy of your company is a play right on the nose of a favorite.*

In our City Council recently the question of Russia having the Atom Bomb was brought up, and one of our controllers stressed the importance of improving our fire-department, as if any fire-department could help if an Atom Bomb was dropped upon Toronto. No one pointed out the futility of the precaution, and the absurdity of the suggestion. The speaker confused a bomb such as was used in World War II with an Atom Bomb.

Don't be confused: you know without any further explanations from me the wisdom which your company has used in the policy adopted. Do not present objections, do not make the policy difficult, give it your full support, make it workable and profitable. I could in this respect reverse the caption of our editorial and say, "So Little For So Much", meaning that the little you give is for a very great gain.

THE EDITOR

NFB
The New
CANADA CARRIES ON
RELEASE FOR
OCTOBER
"OLD SONGS FOR YOUNG HEARTS"
A
NATIONAL FILM BOARD PRODUCTION
Distributed by
COLUMBIA PICTURES

Trans-Canada Showings

Use This Information As Your Guide On Release Dates

TORONTO

DOWNTOWN
"The Doolins of Oklahoma" (Col.', with Randolph Scott and Louise Albritton.

EGLINTON-UNIVERSITY
Third Week. "The Fallen Idol" (SARO), with Ralph Richardson and Bobby Henrey.

IMPERIAL
Third Week. "Rope of Sand" (Para.), with Corinne Calvet and Burt Lancaster.

LOEW'S
Second Week. "In The Good Old Summertime" (MGM), Technicolor with Judy Garland and Van Johnson.

ODEON CARLTON
"For The Love of Mary" (UI), with Deanna Durbin and Edmond O'Brien.

INTERNATIONAL CINEMA
"When Love Calls" (SARO), with Gino Bechi.

SHEA'S-NORTOWN-CAPITOL
"My Friend Irma" (Para.), with Marie Wilson and John Lund.

TOWNE CINEMA
Third Week. "Lost Boundaries" (Astral), with Beatrice Pearson and Mel Ferrer.

UPTOWN
"The Fighting Kentuckian" (Rep.) with John Wayne and Vera Ralston.

MONTREAL

CAPITOL
Second Week. "It's A Great Feeling" (WB), Technicolor, with Doris Day and Dennis Morgan.

IMPERIAL
Third Week. "Abbott and Costello Meet the Killer, Boris Karloff" (UI).

LOEW'S
"Top O' The Morning" (Para.), with Bing Crosby and Ann Blyth.

ORPHEUM
Third Week. "The Last Days of Pompeii" (RKO), and "She" (RKO).

PALACE
Second Week. "Sorrowful Jones" (Para.), with Bob Hope and Lucille Ball.

PRINCESS
"The Mighty Joe Young" (RKO), with Terry Moore and Ben Johnson.

SAINT JOHN

CAPITOL
"The Pride of the Yankees" (RKO), with Gary Cooper and Teresa Wright.

PARAMOUNT
"The Fallen Idol" (SARO), with Ralph Richardson and Bobby Henrey.

STRAND
"Texas Brooklyn and Heaven" (UA), with Guy Madison and Diana Lynn.

WINNIPEG

CAPITOL
"The Winslow Boy" (EL), with Robert Donat and Cedric Hardwicke.

GAIETY
"Portrait of Jennie" (SARO), with Jennifer Jones and Joseph Cotten.

LYCEUM
Third Week. "The Girl From Jones Beach" (WB), with Ronald Reagan and Virginia Mayo.

MET
"The Stratton Story" (MGM), with James Stewart and June Allyson.

ODEON
"Adam and Evelyne" (EL), with Stewart Granger and Jean Simmons.

VALOUR
"The Red Shoes" (EL) Technicolor, with Moira Shearer and Anton Walbrook.

CALGARY

CAPITOL
"The Winslow Boy" (EL), with Robert Donat and Cedric Hardwicke.

CRESCENT
"This Wine of Love" (SARO), with Nelly Corradi and Tito Gobbi.

GRAND
"City Across the River" (UI), with Stephen McNally and Sue England.

PALACE
"The Beautiful Blonde From Bashful Bend" (20th-Fox), with Betty Grable and Cesar Romero.

VANCOUVER

CAPITOL
"The Winslow Boy" (EL), with Robert Donat and Cedric Hardwicke.

ORPHEUM
"The Mighty Joe Young" (RKO) with Terry Moore and Ben Johnson.

PLAZA-PARADISE
"The Undercover Man" (Col.), with Glenn Ford and Nina Foch.

STRAND
"Colorado Territory" (WB), with Joel McCrea and Virginia Mayo.

VOGUE
Third Week. "Ma and Pa Kettle" (UI), with Marjorie Main and Percy Kilbride.

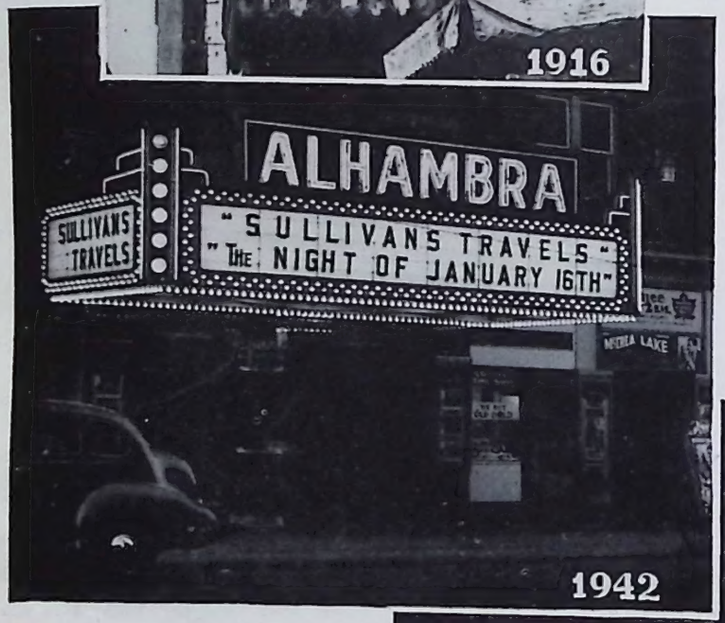
THE EVOLUTION OF THE ALHAMBRA

1916 ● LAMP TYPE FLASHING DISPLAY SIGN

1922 ● MARQUEE DISPLAY SIGNS

● FLASHING LAMP BORDER

● RAISED OPAL GLASS LETTERS



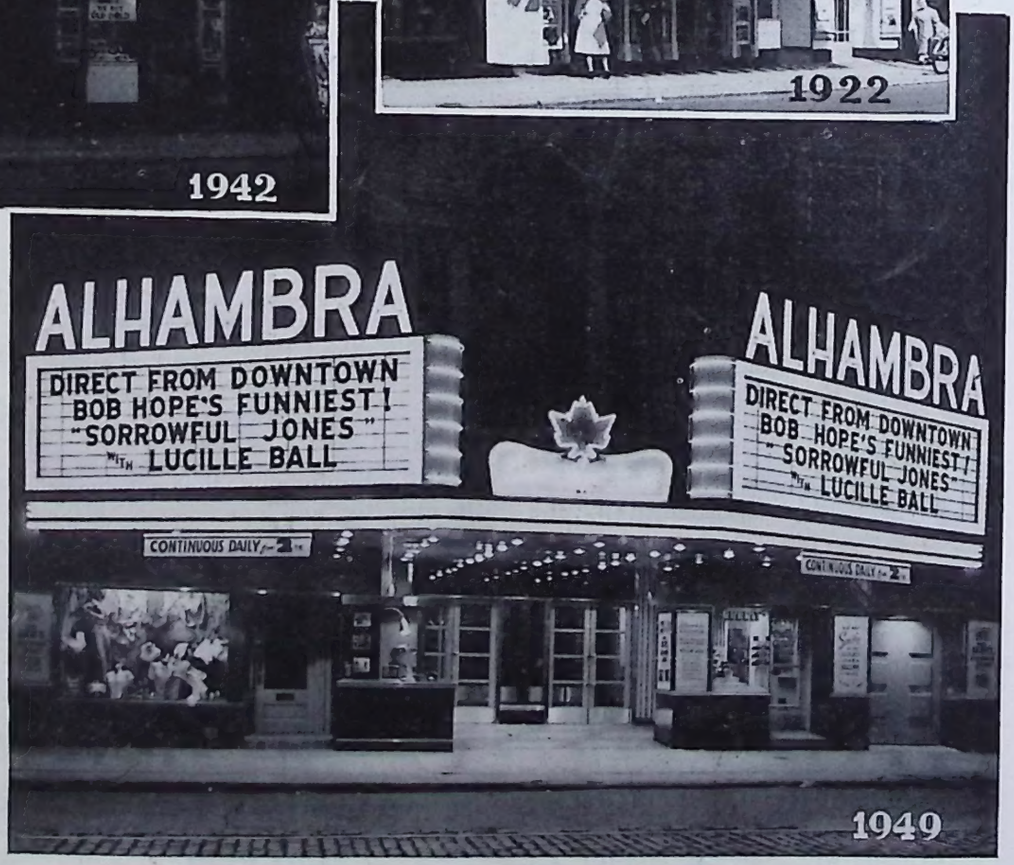
1942

- NEON DISPLAY SIGN
- FLASHING BORDER
- ADLER SILHOUETTE
- TYPE LETTERS

1949

- THE NEW MODERN TYPE OF THEATRE DISPLAY

ERECTED AUG. 20/49



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